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ISU Symphony Orchestra

Glenn Block Director
Illinois State University

Jorge Lhez Conductor
Illinois State University

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Illinois State University
College of Fine Arts
School of Music

Illinois State University Symphony Orchestra

Glenn Block, *Music Director*
Jorge Lhez (Argentina), *Guest Conductor*

Center for the Performing Arts
March 25, 2018
Sunday Evening
7:00 p.m.

Program

Please silence all electronic devices for the duration of the concert. Thank you.

El Tarco en Flor (1930)

Luis Gianneo
(1897-1968)

Divertimento in D Major, K: 136 (1772)

Wolfgang Amadeus Mozart
(1756-1791)

- I. Allegro
- II. Andante
- III. Presto

~ INTERMISSION ~

Symphony No. 7, Op. 92 in A Major (1812)

Ludwig van Beethoven
(1770-1827)

- I. Poco sostenuto-Vivace
- II. Allegretto
- III. Presto
- IV. Allegro con brio

Next Illinois State University Symphony Concert:

Concerto-Aria Concert – Sunday, April 29, 2018 – 7:00 PM (CPA)

Works by Glazunov, Bizet, Meyerbeer and Schumann's Symphony No. 3 "Rhenish"

Devin Cano, *saxophone soloist*; Rachel Ann Miller, *voice soloist*

Program Notes

El Tarco en Flor – Luis Gianneo

Luis Gianneo was an Argentinian composer, pianist, and conductor who was born in 1897 and died in 1968. Gianneo was one of the principal figures in Argentina who made many great contributions in the development of the classical music in his country. He also made contributions when he was a member of the *Grupo Renovación* (Renovation Group), an Argentinian composer's association founded in 1929 to promote modern music. His compositional style evolved from musical nationalism in his early works, to neoclassicism in his middle stage, and the use of dodecaphonic procedures in his later compositions. In each of these phases, he always used musical elements from the folk music of Argentina.

Gianneo made his primary career as a teacher of young musicians, working in the principal conservatories and Universities of Arts in Argentina. He also created two of the principal youth orchestras in the middle of the twentieth century in Argentina: *Orquesta Sinfónica Juvenil Argentina de Radio el Mundo* and *Orquesta Sinfónica Juvenil de Radio del Estado*.

El Tarco en Flor is a symphonic poem composed in 1930 when Gianneo was living in Tucumán, one of the principal cities in northwest Argentina. Gianneo improved the musical life of Tucumán, premiering an abundant amount of contemporary music from composers like Stravinsky, Debussy and Respighi, as well as his own works.

El Tarco en Flor belongs to Gianneo's nationalist phase, and in this work, we can hear some of the principal folk melodies and rhythms of Argentina mixed with great orchestration which show the different colors of the landscapes of Tucumán and the north of the country.

El Tarco en Flor describes the flowering of El Tarco, a typical tree from Argentina that blooms a violet-colored flower in the spring. This tree has a big presence throughout Argentina, and every spring it gives the cities a special color and unique atmosphere.

Divertimento in D Major, K. 136 - W. A. Mozart

By the age of 16, when he wrote this *D Major Divertimento*, Mozart had already spent over two years away from his home town of Salzburg. He had lived in London and Paris and travelled throughout Austria, Germany, France, the Netherlands and Italy. In addition to giving concerts at court in order to fill his family's pockets with gold rings, snuffboxes and watches, he met many of the famous musicians of the time and had opportunities to study and hear their music. Musical styles and traditions were different in every country and Mozart's early compositions are often case-studies in where his travels had most recently taken him.

He wrote the three *Divertimenti*, K.136-8 in Salzburg, after the second of three extended trips to Italy. A final trip to Italy was already in the planning and the Italian influence on Mozart's writing is strong. We can't be certain whether he wrote the *Divertimentos* for a specific occasion and even the title 'Divertimento' was added by another hand, probably that of his father, Leopold.

The three divertimentos are published in the complete Mozart Edition as a sort of appendage to the string quartets and their performance either by a one-on-a-part string quartet, as today, or by a larger string ensemble, work equally well.

The three-movement structure follows the pattern of the Italian *Sinfonia*, while the writing also nods in the direction of the widely respected Joseph Haydn and Johann Christian Bach – both of whom Mozart had met in London and whom he regarded as both friends and mentors.

The sparkling violin virtuosity of the opening movement is deftly drawn. The slow movement unfolds gently with the melodic interest more equitably shared between the violins. The finale has a playful spirit even in the central development when Mozart shows off his contrapuntal skill.

Notes by Keith Horner

Symphony No. 7, Op. 92 in A Major - L. V. Beethoven

Beethoven's first sketches for this symphony date from late 1811; the work was completed on April 13, 1812, and first performed on December 8, 1813, in Vienna, under the composer's direction. Here is what Goethe wrote after he first met Beethoven during the summer of 1812:

"His talent amazed me; unfortunately, he is an utterly untamed personality, who is not altogether in the wrong in holding the world to be detestable, but surely does not make it any the more enjoyable either for himself or for others by his attitude."

We're told that the two men walked together through the streets of Teplitz, where Beethoven had gone for the summer of 1811, and exchanged cordial words. When royalty would approach, Goethe stepped aside, tipping his hat and bowing deeply; Beethoven, indifferent to mere nobility, walked on. This was a characteristic Beethovenian gesture: defiant, individual, strongly humanitarian, intolerant of hypocrisy—and many listeners find its essence reflected in his music. But before confusing the myth with the man, consider that, throughout his life, Beethoven clung to the "van" in his name because it was so easily confused with "von" and its suggestion of lofty bloodlines.

Without question, Beethoven's contemporaries thought him a complicated man, perhaps even the utterly untamed personality Goethe found in him. He was a true eccentric, who adored the elevated term *Tondichter* (poet in sound) and refused to correct a rumor that he was the illegitimate son of the King of Prussia but looked like a homeless person (his outfit once caused his arrest for vagrancy.) There were other curious contradictions: he was disciplined and methodical—like many a modern-day concertgoer, he would rise early and make coffee by grinding a precise number of coffee beans—but lived in a squalor he alone could tolerate. Certainly, modern scholarship, as it chips away at the myth, finds him ever more complex.

We don't know what Goethe truly thought of his music, and perhaps that's just as well, for Goethe's musical taste was less advanced than we might hope (he later admitted he thought little of Schubert's songs). The general perception of Beethoven's music in 1812 was that it was every bit as difficult and unconventional as the man himself—even, perhaps, to most ears, utterly untamed.

This is our greatest loss today. For Beethoven's widespread familiarity—of a dimension known to no other composer—has blinded us not only to his vision (so far ahead of his time that he was thought out of fashion in his last years) but to the uncompromising and disturbing nature of the music itself.

His *Seventh Symphony* is so well known to us today that we can't imagine a time that knew Beethoven, but not this glorious work. But that was the case when the poet and the composer walked together in Teplitz in July 1812. Beethoven had finished the *A Major Symphony* three months earlier—envisioning a premiere for that spring that did not materialize—but the first performance would not take place for another year and a half, on December 8, 1813. That night in Vienna gave the rest of the nineteenth century plenty to talk about. No other symphony of Beethoven's so openly invited interpretation—not even his *Sixth*, the self-proclaimed *Pastoral Symphony*, with its bird calls, thunderstorm, and frank evocation of something beyond mere eighth notes and bar lines. To Richard Wagner, Beethoven's *Seventh Symphony* was "the apotheosis of the dance." Berlioz heard a *ronde des paysans* in the first movement even though choreographers in our own time have proven that this music is not, however, easily danceable.

The true significance of Beethoven's *Seventh Symphony* is to be found in the notes on the page—in his distinctive use of rhythm and pioneering key relationships. By the time it's over, we can no longer hear the ordinary rhythm of a dotted eighth note followed by a sixteenth note in the same way again, and—even if we have no technical terms to explain it—we sense that our basic understanding of harmony has been turned upside down.

Take Beethoven's magnificent first movement introduction, of unprecedented size and ambitious intentions. He begins decisively in A major, but at the first opportunity moves away—not to the

dominant (E major) as historical practice and textbooks recommended, but to the unlikely regions of C major and F major. Beethoven makes it clear that he won't be limited to the seven degrees of the A major scale (which contains neither C- nor F-natural) in planning his harmonic itinerary. We will hear more from both keys, and by the time he's done, Beethoven will have convinced us not only that C and F sound comfortably at home in an A major symphony, but that A major can be made to seem like the visitor!

First, we move from the spacious vistas of the introduction into the joyous rhythms of the *Vivace*. Getting there is a challenge Beethoven relishes, and many a music lover has marveled at his passage of transition, in which stagnant, repeated E's suddenly catch fire with the dancing dotted rhythm that will carry us through the entire movement. The development section brings new explorations of C and F, and the coda is launched by a spectacular, long-sustained crescendo that is said to have convinced Weber that Beethoven was "ripe for the madhouse."

The second movement *Allegretto* is as famous as any music Beethoven wrote, and it was a success from the first performance, when a repeat was demanded by the audience! At the indicated tempo, it is hardly a slow movement, but it is sufficiently slower than the music that precedes it to provide a feeling of relaxation.

By designing the *Allegretto* in A minor, Beethoven has moved one step closer to F major; he now dares to write the next movement in that unauthorized, but by now familiar key. And he can't resist rubbing it in a bit, by treating A major, when it arrives on the scene, not as the main key of the symphony, but as a visitor in a new world.

To get back where we belong, Beethoven simply shatters the glass with the two fortissimo chords that open the *Finale* and ushers us into a triumphant fury of music so adamantly in A major that we forget any past harmonic digressions. When C and F major return—as they were destined to do—in the development section, they sound every bit as remote as they did in the symphony's introduction, and we sense that we have come full circle.

Notes by Phillip Huscher

Biographical Notes

JORGE LHEZ - Conductor

Recognized as one of the most complete and versatile of contemporary Argentine orchestral and choral conductors, Maestro Jorge Lhez is the former music director of the Orquesta Sinfónica of Salta, one of the best symphony orchestras in his native Argentina. Under his direction, the orchestra has quickly gained national recognition and was ranked this year among the three best professional Argentinean orchestras by the Argentinian National Critics Association.

Prior to his appointment with the Orquesta Sinfónica of Salta in 2013, Maestro Lhez was music director of the Orquesta Municipal de Cámara de Río IV (1993 – 2000), Orquesta Sinfónica de Corrientes (1996), Camerata de la Fundación Pro Arte Córdoba (1997), and the Orquesta Estable de la provincia de Tucumán (2006). In addition to working with the Orquesta Sinfónica of Salta, he directs the Choir and the Chamber Orchestra of the Catholic University of Salta, where he also serves as Director of the Music School. He has a degree in Opera Conducting from the Instituto de Artes Superiores from the Teatro Colón in Buenos Aires.

Maestro Lhez has guest-conducted the principal orchestras of Argentina, Uruguay, Brazil, Chile, Colombia, Ecuador, Italy, especially the Buenos Aires Philharmonic, the National Symphony Orchestra of Argentina, and the Orquesta Academica of the Teatro Colón.

An outstanding participant in several international conducting competitions, Mr. Lhez won the first prize in the 1996 Latin American Conducting Competition and the 2004 "Simón Blech" International Competition, both in Argentina.

Maestro Lhez studied piano in Buenos Aires with Aldo Antognazzi, and harmony, composition, and analysis with Sergio Hualpa. His conducting teachers include Pedro Ignacio Calderón in Argentina, Eleazar de Carvalho in Brazil, and Harold Faberman and Donald Portnoy in the United States. In addition, he was chosen as one of the five active participants in the conducting master class given by Maestro Kurt Masur in the Teatro Colón of Buenos Aires during the 1997 South American tour of the New York Philharmonic.

Illinois State University Symphony Orchestra

VIOLIN I

Kelsey Klopfenstein, *concertmaster*
Charlea Schueler
Alicia Gummess
Michael Priller
Nathaniel Quiroz
Rhoda Roberts

VIOLIN II

Tyler Goldman, *principal*
Grace Bang
Maiya Favis
Breanna Magpantay
Atsuko Masuyama

VIOLA

Regina Vendetti, *principal*
Mary Barba
Rhiannon Cosper
Alex Daniels
Sara Johnson
Breann Laermans
Samuel Meade
Douglas Temples
Sophie Walker

CELLO

Aaron Gomez, *principal*
Eric Friel
Justin Haarz
Miranda Mata
Erin Murphy
Sydney Smith

DOUBLE BASS

Adriana Lizardi Vazquez, *principal*
Katy Balk
Whitney Morelli
Mollie Zweiban

FLUTE

Alexandra Clay, *principal*
Elizabeth Briney
Joyce Choi
Brienne Steif
Benjamin Wyland

OBOE

Samantha Rizzi, *principal*
Kaitlynn Biegelmann
Alyssa Dees

CLARINET

Tacyeong Jung, *principal*
Tyler Devault
Peyton Kerley
Thomas Shermulis
Brian Zielinski

BASSOON

Adriana Sosa, *principal*
Katelyn Fix
Bradley Sarmiento

HORN

Leah Young, *principal*
Mary Pat Robey
Thomas Wade
Kristin Wooldridge

TRUMPET

Amber Hozey, *principal*
Brendan Korak
Zachary Taylor

TIMPANI/PERCUSSION

Katie Klipstein, *principal*
Matt James
Bobby Krier
Isaac Soares

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